



KDVIATIONS

KDVS 90.3 FM PROGRAM GUIDE FALL 2004



DEAR KDVS LISTENERS,

The time has come yet again to tell you just what is happening in the shadowy depths of freeborn hall. KDVS is always striving to bring you the best freeform programming possible, in music, news, public affairs and sports. We have a fantastic, dedicated staff, and I am always amazed at how much extra effort everyone is always willing to put into the station. After a long summer we have achieved a lot, and it wouldn't be possible or worthwhile without you, the listener. With so much at stake in the coming election and beyond, KDVS will continue to be an outlet for alternative news and viewpoints. We do this every weekday from 8-9am and then again from 4:30-6pm. And now we are proud to announce that Amy Goodman's Democracy Now! is playing five days a week, starting a twelve noon. Our News Dept. with also will be bringing you special election coverage on Nov. 2nd. The airwaves in Davis have yet another alternative, with the addition of KDRT(101.5). The new Low Power FM station is part of a growing movement across the country to take the public airwaves back for the public. KDVS is proud to see KDRT on the air and I personally see us as sister stations. The radio dial is so choked with the bland commercial drool of corporate radio, that there is plenty of room for both our stations to grow and serve the Davis community. And finally, Vice President Dick Cheney will soon join the KDVS staff. With nowhere to go after the election, Cheney will be drawn to KDVS's underground location and its near total isolation from the mainstream culture. Plus, I can think of hundreds of reasons to keep Dick around the office. The least of which, I assure you, is someone to feed documents into the shredder.

Regards,
Steven Valentino
General Manager KDVS 90.3 FM

If you would like to contact Steven with your comments, concerns or religious literature, he can be reached via e-mail at GM@KDVS.org or by telephone machine at 530-752-9902.

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COVERAGE
30 MINUTES
BEFORE
AND AFTER
EVERY GAME**

...POST-GAME...

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I hate walking in on women in the restroom. Okay, the keyboardist had morphed back from bloody-bride to human already, but still it's awkward to see rockers in the john. It's not how I would have intended my first encounter with my favorite Bay Area garage (raw)k sensation. Our run-in with the Husbands occurred at Sacramento's Blue Lamp, known for Z.Z. Hill Styled blues, but drew folks in the name of garage rock and spooky stompin' good times. It's a "Swami Séance," a rare treat for the Sacramento crowd featuring Dan Sartain, the Husbands, Beehive and the Barracudas, and The Sultans. And in the tradition of B-movie Spooks, The Husbands are in costume with their zombie sidekicks. The Sores' Martin Heroin introduces me to Sarah Reed (guitar rawness, lead vox) and Sadie Shaw (added guitar rawness, but a little cleaner like her back up vox),

Sandy: Yah, I was the one who flashed you. (apologizing for playing the paparazzi, possibly blinding them with an unexpected camera flash).

Sadie: You flashed us?

Sarah: Who flashed us?

(general laughter from all and embarrassment from yours truly).

Sandy: I guess this question goes out mostly to Sarah. I was really inspired by your performance and was wondering how you developed your singing style. Any tips on singing dirty?

I started singing the way I do in order to mask my straight voice cause I didn't like it. I also didn't like very many female rock, garage and punk singers at the time because it seemed like if they had enough melody to put some feeling into the song then they didn't sound tough enough and if they sounded tough than they didn't sound like they gave a fuck about what they were singing about. Then one day I was listening to the Pandoras (who I loved) and figured if I could sing like their singer I could mask my own voice and still do something cool and tough. I think I tried it out in the car or something and of course it sounded totally funny, but maybe okay, so I recorded it and played it for Sadie and she

said it was okay so I just kept doing it. My advice is not to worry about sounding silly. How people feel about different voices is totally subjective and lots of our favorite singers sound funny if you think about it. If you go for it there will probably be people who like it. Also, just 'cause your voice comes from your body doesn't mean your bearing your soul any more than when you play any instrument. People are so much more freaked out that they can't sing how they want to than if they can't play their instrument well but you get better at singing the same way as you get better at guitar or whatever and that's from doing it all the time. So don't stop cause you don't like it, keep trying.

You've been playing music together for a long time. Any reflection on where you've come from and where you see yourselves going with the Husbands? How did you meet in the first place? What made you want to form the Husbands?

We met when Sarah was in the 8th grade and Sadie was in the 9th in Mrs. Daniel's Spanish class but when Sadie switched schools we didn't hang out again until reuniting via mutual friends in Olympia. We hunkered down and learned to play music together forming a band with our friend Tina before any of us could play at all but the perk was we always showed up to practice and purely by persistence we got better. Since then we have mostly played music together simply because we'd probably be hanging out anyway and we have such similar taste. We want to tour a lot with the Husbands, cause we like traveling and we love it when we can tell people are enjoying our music. We have had loads of fun playing in SF and like the idea of taking that elsewhere.

You're about to release a second full-length album. How has your sound changed since your first album? How has it changed since you were in the Lies / Bonnot Gang/The Vanishing?

As far as how The Husbands' sound may have changed... I think when we formed we didn't know what to expect except that we wanted to keep the music simple and rockin'. The songs just happened and fortunately we liked them. Now that we are approaching our second record I think we expect a little more than nothing but hopefully not much more (who needs the pressure). From what I can tell so far, each song is more different from the last so there is a greater variety of style in the new songs. Who knows if that will come through on the record.

In your interview with Panache magazine you say that the Lies was more depressing, the music more layered, and the energy more "somber". Do you think the Husbands would be like that if you weren't the center of attention?

God no, the style of the music was intentional and we loved sad melodic music. It was part of the vision of what we wanted. The Lies were really important to us and still are, we're just into a different thing now, but we always enjoyed and had pride in the music.

Your first album "Introducing the Sounds of the Husbands" has a lot of covers. Will there be more original material on the album to be released next year?

It looks like there will be more original songs, but that isn't so much a conscious decision. We love playing covers but we also have a lot of fun writing songs.

You've been through many drummers. How has this Affected your playing/songwriting style? Who will be playing with you for your upcoming US tour?

It looks like our friend Philip Dachelet will be playing the kit for our upcoming US tour in September and maybe also our friend Tracy Sawyer. It's a lot of fun to play music with different friends and really feels like it brings a breath of fresh air to the whole thing, but it's hard sometimes because everyone we've played with has brought something special that has added to our sound and often those personal contributions aren't replaceable.

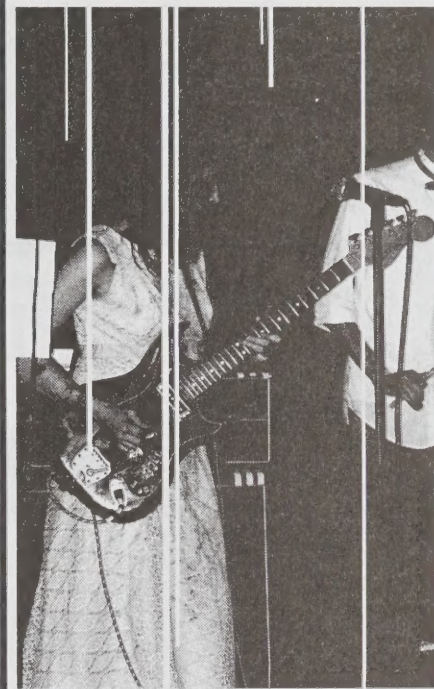
Do you consider your music to be influenced by other Bay Area bands like the Trashwomen?

Totally, we loved The Trashwomen. There are a lot of garage bands from SF as well as elsewhere that we are influenced by. San Francisco had a pretty incredible garage scene before our time with The Mummies, The Phantom Surfers, The Trashwomen and they were all a seminal part of what makes up the garage world now and many of the people from those bands are still playing in great bands in the Bay Area.

Do your film influences overlap with musical themes/influences? What about your feature length film, Charm?

Some of Sadie's short films and future film ideas have the same fun, zombie lovin', rockin' feel to them. Charm was not so light hearted. It's funny and campy but that's because of out of sync dialogue and being more amateur. It wasn't on purpose, though we like it. Really the plot in Charm is more of a downer.

What would you say to people who say that "horror is a dead genre"?

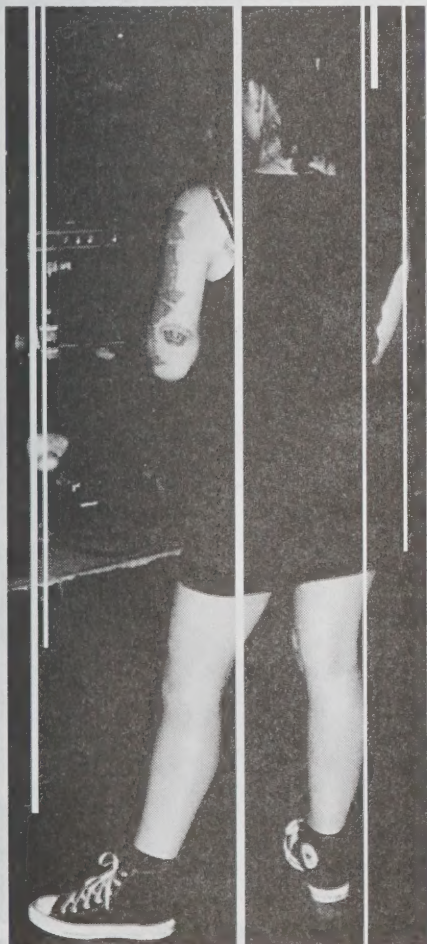


Oh fucking please. There will always be shit that scares people and that will always make for great movie plots. I love the old standards because I find comfort in the campy quality and true trashiness, but you can get really modern with horror. Look at 28 days later, scary, zombie filled and with the times. No one has ever said horror is a dead genre to me (though it is a good pun). I suppose they know better.

A quote from the San Diego Union Tribune says your "biggest goal is to become a party band." Any comments on that? What kinds of parties? Do you feel like you've accomplished this so far?

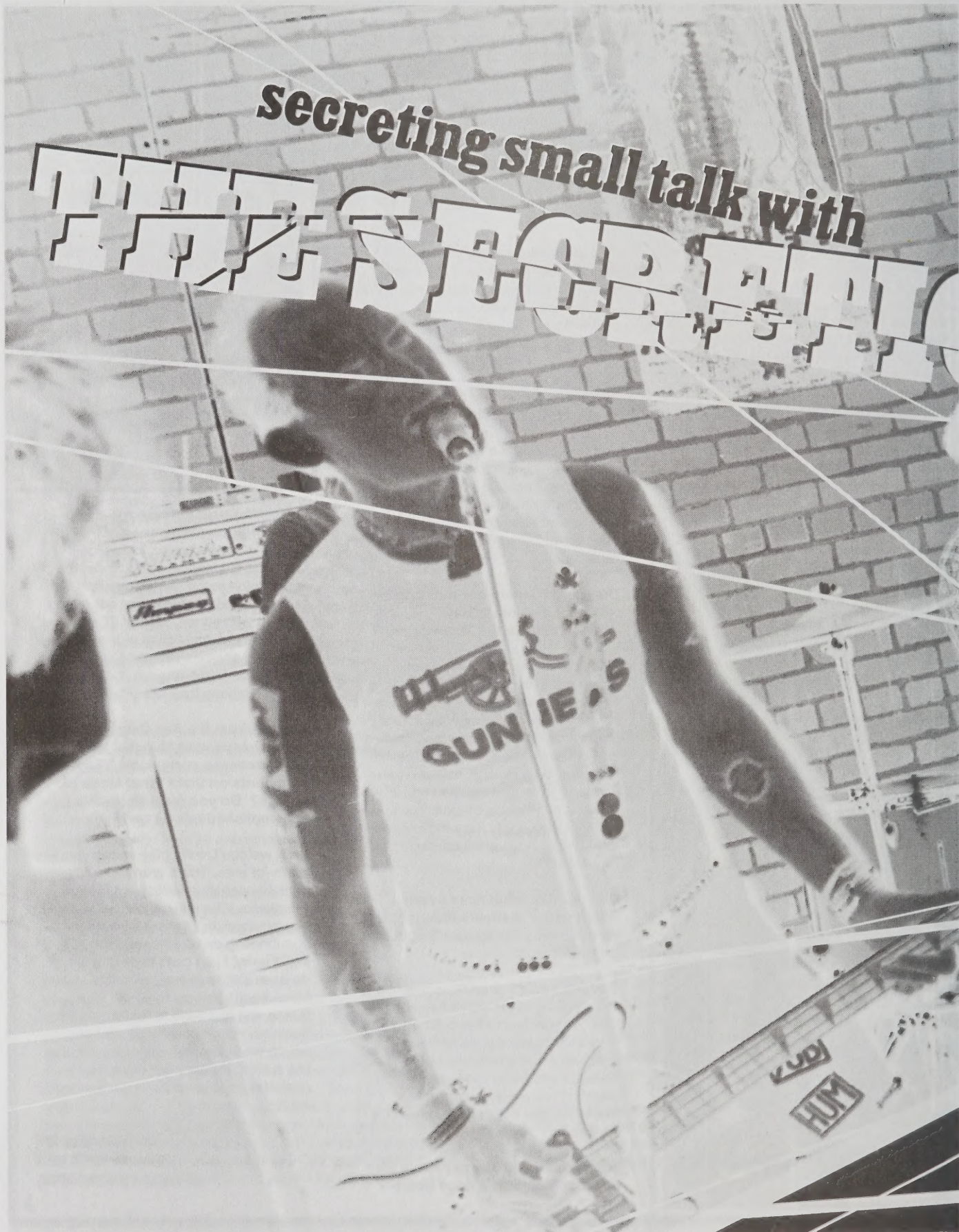
Well, we don't really play enough parties that's for sure. There aren't enough punk houses and basements in San Francisco. I like playing parties so much more than clubs. As far as whether commenting on whether our shows feel like a party, I just can't think of a way to do it without sounding incredibly square. I love bands that make you want to dance and that have real showmanship qualities, I can't really comment on where we fit into that with out sounding like a dork, I know it will always be a goal of ours to keep the show fun and exciting.

**INTERVIEW BY
SANDY GRAVES
(SUNDAYS 6PM-7PM)**



secreting small talk with

THE SECRET



ONS

bout a month ago I popped into the True Love Cafe and had a nice discussion with The Secretions: Mickey Rat, Danny Secretion, and Kevin Stockton. Unfortunately, the tape of the interview was stolen by a couple of con men and is being sold on the black market right as I speak. So, I am typing this interview out by memory before the recording gets into the wrong hands.

BY TROTSKY

TROTSKY: Okay, so, how's it going?

MICKEY RAT: Pretty good

DANNY SECRETION: Alright

KEVIN STOCKTON: Fine

TROTSKY: So, rumor is that you are working on a new album, is this true?

MICKEY: Yes, it is.

DANNY: For the first time ever we've been recording singles, which allows us to hear each song before continuing on to the next one.

TROTSKY: Are you going to release it on vinyl as well as CD?

DANNY: If Mickey had his way we would, he's more of a vinyl purist, but it's actually cheaper to print CD's .

TROTSKY: Uh... okay, you guys have only released 2 albums in the last 11 years, is this because you prefer playing live?

DANNY: No, not really. We've just been through so many lineups that we have never really gotten to record that much.

MICKEY: Yeah, this has been our longest lasting

used to it and take concerts for granted.

DANNY: We've had shows in LA where only ten people showed up and then we played in a rural town in Washington to a crowd of hundreds.

TROTSKY: Mickey, if my history of the Secretions is correct, you are the only original member left, would like to say anything about that?

MICKEY: Well, technically that is true, but I consider Danny to be an original member considering that he's been with us since our first album.

TROTSKY: Kevin, you are the most recent member, correct? How did you end up joining the band?

KEVIN: Yes I am the most recent member, but I've actually been with the band for quite a while now.

DANNY: Kevin's been playing guitar for us for a good five years.

KEVIN: Well, I started out as a roady for the band and one day their guitarist was hit by a car and I replaced him.

TROTSKY: Danny. You are a man of

many faces, what is it like to have so many alter egos?

DANNY: Yes, I am I suppose. Well, I live three separate lives. I am the drummer for a band you may have heard of, called the Secretions, I am a professional wrestler(I refuse to reveal my wrestling name, but it is in Supreme Pro Wrestling, the Sacramento league), and I am a third grade teacher.

TROTSKY: Whoa, I didn't realize that you're a teacher too. Do your students know about what you do?

DANNY: They know that I am in a band and that I wrestle, but they do not know to what extent I do it.

MICKEY: Or the kind language he uses.

TROTSKY: Danny already answered this one, so

"We've had shows in LA where only ten people showed up and then we play in a rural town to a crowd of hundreds"

TROTSKY: What is your favorite venue?

KEVIN: The Boardwalk in Orangevale

DANNY: Well, we've played at so many places it's really tough to say. There is no real favorite venue of mine, but I would have to say that I prefer playing in smaller towns.

MICKEY: I'm going to have to side with Danny on that one. In smaller towns we have a much larger audience, because in towns it's a big deal to have a good show in town, whereas in the city people are

this question is for Kevin and Mickey, punk rock has a way of not paying the bills, what are your day jobs, if any?

MICKEY: I am a cook at Johnny Rocket's in Sacramento.

KEVIN: I work at a movie distribution warehouse, which is really awesome, because I get lots of free movies this way.

MICKEY: Kevin is a big movie buff, so that is the perfect job for him. Ask him what he thinks about the remake

me wearing Hank Williams and Johnny Cash shirts and they think it's a joke, but I am actually a huge Hank Williams fan.

MICKEY: As a bassist I'd say Lemmy from Motorhead.

TROTSKY: Where do you see the band in your times of old age?

MICKEY: Sitting in the True Love Café, being interviewed by KDVS

DANNY: Yeah, Mickey and I are already old.

MICKEY: Well, Danny and I will probably have a lounge band in Las Vegas. Kevin will probably marry some celebrity and live off her

of Dawn
of the Dead.

TROTSKY: Okay, What do you think about the new version of Dawn of the Dead?

KEVIN: It is very good and totally different from the original, which focuses more on how people over-consume. The new one is more about how people would react to a zombie attack.

TROTSKY: What was the last album that you bought?

DANNY: The Groovy Ghoulies, Monster Club

KEVIN: the new Alkaline Trio and One Man Army split

MICKEY: Ashtray, Robo Polo

TROTSKY: Cats or Dogs?

DANNY: Dogs

KEVIN: Dogs

MICKEY: Cats

TROTSKY: Who is your main musical influence?

DANNY: The Ramones

KEVIN: Hank Williams senior, a lot of people see

career

DANNY: and video collection.

KEVIN: Wahoo, Some Celebrity!!!

DANNY: Maybe later we will have a reunion and sneak into a Warped Tour.

TROTSKY: Any last comments?

MICKEY: Yeah, you never asked us what the new album sounds like.

TROTSKY: Okay, what does your new album sound like?

MICKEY: Why thank you for asking.

KEVIN: On our other albums some songs sound like Motorhead and some sound more like the Ramones, but on the new one our various sounds are meshed together and a lot smoother sounding and more consistent.

**FOR MORE INFORMATION ABOUT
THE SECRECTIONS, PLEASE VISIT
WWW.THESECRECTIONS.COM**

**“Kevin will probably marry some
celebrity and live off her career”**



I'M
\$26????

TURUNEN, EDELSBACHER, AND NIGHT: ANGELS OF LIGHT

As both a power metal DJ and the head of the subgenre here at KDVS, it's pretty much my job to listen to absolutely every power metal CD out there. Lucky for me, that's also a personal ambition. I'm the lucky one that gets to listen to the CDs as soon as they come out, because at we KDVS usually get them almost immediately after they're released (and sometimes before!). Recently, however, I discovered an album that had been out since 2001—and I haven't been able to stop playing it.

As a long time fan of the Finnish power metal band Nightwish, I try to listen to absolutely every rare track of theirs that I can find. Several months ago I snagged a song off Kazaa that absolutely blew my mind. The vocals were beautiful, melodic, and enchanting and the rhythm was slow and catchy and downright great. It had immediately become my new favorite Nightwish song. Needless to say that when I found out that this song (sung by Tarja Turunen of Nightwish) was not in fact a Nightwish song, I was stunned. I was embarrassed. Then I was excited. It meant that there was more where it came from. Agent Z (my sister and former co-host) somehow discovered that the song I had fallen in love with, called "Until Dawn (Angels of Light)" actually belonged to a band I had never heard of. Beto Vazquez of Beto Vazquez Infinity somehow managed to entice the ever-talented Tarja to perform several songs on the self-titled album. Agent Z paid the exorbitant price (slightly over \$26) and we got the CD in the mail several days later. The excitement only grew once we pressed 'play.'

Not only was Nightwish's Tarja Turunen performing on this album, but Blackmore's Night's own Candice Night and Edenbridge's Sabine Edelsbacher lent their sweet songbird vocals for the project. The three vocalist divas offer refreshingly different singing styles (though Tarja and Sabine sound nearly identical sometimes) and entrance the listener with their delightfully pleasant tones. Not every song of the album was sung by women, either. Vazquez got Fabio Leone of Rhapsody and Stratovarius drummer Jorg Michael to lend their talents in an all-powerful and mind-bogglingly brilliant album—vocally, anyway.

The album itself does have its weaknesses. For instance, it lacks in technical strength. The musicians that took part in putting this project together each exhibit magnificent talent in their respective bands, but don't really impress in Infinity. There are no amazing guitar solos or anything too incredible. Where the album does seem to put the bulk of its effort, however, is in the vocals; they're simply splendid. Some songs are performed by only one singer, and others combine the astoundingly brilliant vocals of both Turunen and Edelsbacher.

The album begins with "Until Dawn" and then plunges into a sequence of auditorily related—though not repetitive—tracks. Some are instrumental, though all are soothing, and track 9 ("Law of the Future") decorates Candice Night's sweet vocals with a not-at-all-irritating and almost Dream Theateresque saxophone solo. If you do decide to go out and grab this album, make sure you get the version with the bonus track.

by oOoRabiesoOo



Fabio Leone

Jorg Michael

Candice Night

Sabine Edelsbacher

Tarja Turunen

JOSHUA JOSHUA OPENS YOUR MIND

(Rockadelic Records)

I had never heard of this DAVIS band before and that surprised me, the fanatic of rare 60s music that I am. And I'm even more surprised when a new local artifact surfaces and it is this good. Unfortunately for those of you who are turntable-challenged, this is a vinyl-only release. But I would not be surprised if it showed up on CD at some point. The line-up included Mick Martin (currently of the Blues Rockers), Wayne Smith, Ray Halverson, Larry Sherwood, and Rick Yarrison. Musically there's some similarity to Blue Cheer (partly from Davis), Kak (also from Davis), and Buffalo Springfield (definitely not from Davis). But throughout it's obvious they were more than the sum of their parts. There's hallmarks of the late 60s like heavy guitar and a strong anti-war bent especially in tracks like "GI Peace" and "The Fist." Some members of Joshua lived in the same Davis farm house on Mace Blvd that Blue Cheer were in before them. How's that for strange-but-true local history!



Recordings were located for this package despite no official releases at the time they were around. Apparently Joshua was quite popular at the time in Northern California. They played some legendary live shows that took place at UC Davis' Freeborn Hall. But it's a shame they didn't catch on big back in the day. If so maybe Joshua would now be mentioned alongside Cream and Quicksilver Messenger Service. Rockadelic makes up for that now with this release. Anyone with an appreciation of local history will want to score this before it goes out of print. (It will as it is a limited edition pressing.) Some sound quality imperfections are apparent but that is due to recording circumstances: live at Freeborn Hall and also at a KZAP live broadcast. A fun listen 35 years later! Hear it on Kicksville 29 BC this fall.

by TIM MATRANGA (SUNDAYS 10PM-MIDNIGHT)



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WEATHER KLINGER



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KDVS SHOW DESCRIPTIONS

SUNDAY

MIDNIGHT -03:00 AM

PUNK ROGE & RIOT
Neonate - New Life

Punk, Metal, Hardcore, Eclectic
"Punk Roge and Riot are your punk rock comrades in arms. Chaotically good music mixed with political, social, and local punk talk as well as shows, tickets, and events you don't want to miss. Take a listen to the punk movement in motion."

03:00 AM -06:00 AM

DOGMATIC EQUATION AND WHITEGIRL
Explivite Deleted

Public Affairs/ Eclectic
"Three Layer Media Cake: 1 cup movies, 1 cup comicbooks, 1 cup video games, A dash of sarcasm, and a pinch of music. Mix together and bake in a greased pan at 90.3 kilowatts for 3 hours. Serve hot and fresh with a garnish of two hosts."

06:00 AM -08:00 AM

BOBBY H.
Songs of Praise Gospel Program

Gospel
"Traditional & contemporary gospel."

08:00 AM -10:00 AM

BERNARD BENSON
In Focus & Perspective

Religious talkshow & perspective, all Christian music
"A religious talk show whose theme is solving problems of students and the community in light of scripture. Each week they have a different pastor or lay person. Perspective: live Christian bands, Religious plays and skits, Religious Rap/Hip-Hop artists, Country and Western."

10:00 AM -01:00 PM

RICH BLACKMARR

Rockin' in Rhythm Archives
Hawaiian, Reggae, International
"Vintage rhythm & blues, jazz, gospel, and reggae in historical context."

10:00 AM -01:00 PM

GARY SAYLIN

The New Island Radio Cafe
Reggae, International, Eclectic, Latino/a, Hawaiian
"Hawaiian (mele, slack key), variety, Latin music (Salsa, Cumbia), and Jamaican (Mento, Ska, Reggae)."

01:00 PM -03:00 PM

PAPA WHEELIE

RadioWadada
Reggae
"A conscious reggae session featuring reggae (old & new) dub and dancehall."

03:00 PM -05:00 PM

BRENDAN

ThemaCall for Eclectic
Experimental, Jazz, Roots, International, Rock, Eclectic
"Theme programs uniting widely different musical styles around subject matter, sound, or experience of the artists."

05:00 PM -06:00 PM

GUEST MUSICIANS

The Guest Musician DJ Hour
Eclectic

"Touring and local musicians spinning records that have inspired them."

06:00 PM -07:00 PM

SANDY GRAVES

Graveyard Shift
Garage, Punk, Rock

"Trashed-out garage, art punk etc., getting excited about touring bands."

07:00 PM -10:00 PM

J. D. ESQUIRE & ANGEL CHILD
The Front Porch Blues Show

Blues
"The first hour of the show focuses on acoustic, delta, and early Chicago blues. Tune in to hear the great legends and lesser known artists who formed the roots of indigenous American music. We also feature contemporary acoustic blues artists. The second and third hours of the show are a medley of contemporary blues with a special emphasis on Chicago blues. You'll also hear R & B, big band blues, jazz-blues, zydeco, soul, gospel, and blues that's not easy to classify."

10:00 PM -MIDNIGHT

TIM MATRANGA

Kicksville 29BC

Soul, Rock n Roll, Psych
"Raw rock n' roll, soul, psych. All the best, all the time. An 11-year tradition."

MONDAY

MIDNIGHT -02:00 AM

DANIMAL & THE LIBRARIAN

Theme Park
Shoegaze, Rock, Indie, Other
"Varied theme-based show comprising multiple genres (mostly shoegaze, rock, indie)."

MIDNIGHT -02:00 AM

BOY WONDER

Get Smarter

mostly Dance Rock, Post-Punk, and Hardcore
"Get down off your future horse and take a walk in the present."

02:00 AM -04:00 AM

COBRA COMMANDER & GOL-OBULUS

Broadcast Energy Transmission
Eclectic, Metal, Rock, Punk, Indie, Experimental, Folk, Blues, Hip-Hop, Reggae
"To activate the minds of the listeners by blasting them with sounds from above."

04:00 AM -06:00 AM

LOUIS XIII

The Throne Room

Hip-Hop
"That Next-Level Hip Hop"

06:00 AM -08:30 AM

DEAD SEXY ROB ROY

The Ungodly Hours
Metal
"I spin the music that makes your mother weep while Satan is my cohost."

08:30 AM -09:30 AM

FRANCE

It's About You
Public Affairs
"Expert guests discuss issues and events to assist you in defining your personal ethics and opinions. Callers welcome at 530 752-2777"

09:30 AM -12:00 PM

OLIVER & GUNNER

Rocket Ride

Eclectic
"Put on your helmets and fasten your seatbelts because we break the sound barrier."

09:30 AM -12:00 PM

BOX OF CRAYONS

Kill or be killed

Eclectic
"New cool stuff. Mixed."

12:00 PM -01:00 PM

AMY GOODMAN

Democracy Now

Public Affairs

"Democracy Now"

01:00 PM -02:30 PM

BEN

The Tom Waits Version of Primus
Jazz/IdiAmin/Free Jazz

"The first half of the show will be mostly straight jazz, after that things might get a little fucked."

02:30 PM -04:30 PM

NAPOLEON MURPHY BROCK

The Lewd Dance

Eclectic, Electronic, Folk, Rock, Indie, Jazz, Blues, Punk, Hip-Hop, Noise, Experimental

"In this show music is not experienced through direct participation, but rather via the 'official ear' of the DJ, who is him or herself the avatar of a larger collective...in bed."

04:30 PM -05:00 PM

FREE SPEECH RADIO NEWS

Free Speech Radio News

Public Affairs

05:00 PM -06:00 PM

MICHAEL MERCURY

The Center of the Universe

Public Affairs

"A call-in-talk show that will feature astrology, politics and yoga."

06:00 PM -08:00 PM

MAGGIE CAT

The Cat's Meow

Indie, Folk, Rock, Feedg
"Paws to the speakers, here's some music for your ears."

08:00 PM -10:00 PM

ED AND REMY

Get Off Your Mustang Sally

Goodcore

"Moving big black cars from one end of town to the other in the back of your box."

10:00 PM -MIDNIGHT

MR. GLASS

Show respect, reflect knowledge

Hip-Hop, Jazz, Electronic, International, Reggae

"The future of the past, a.k.a. Hip-Hop culture"

TUESDAY

MIDNIGHT -02:00 AM

DJ RICK

Art for Spastics

Low-brow/ No-brow/ Punk

"I play the best in garage/scuzz-punk ineptitude, knuckledragging thug-rock of the lesser primates, high-falutin jackoffnoise, glitched-out electro booyar jamz, art-damaged skronkrawk, misappropriation of "Neo-No-Wave" & hellra contrived subgenre names.... You just nod along & pretend to enjoy!"

02:00 AM -04:00 AM

BORIS GODUNOV

Aural Perspectives

Eclectic, International, Classical, Electronic, Indie, Experimental, Latino/a

"Diverse music focusing on, but not exclusively, the compositionally rigorous."

04:00 AM -06:00 AM

TEACH & FLUFFY

Zen for Ear

Eclectic, Electronic, Reggae, International, Jazz, Folk, Hip-Hop, Experimental, Modern Composition, Classical, Rock, Indie, Noise
"Weekly themed shows with an eclectic variety of music."

06:00 AM 08:30 AM

THE ANALYST

Keeping Track

Punk, Eclectic

"A liberal sampling of music from the punk genre, with some surprises thrown into the mix to shake things up every now and then. Listen with an open mind and we'll get along just fine."

08:30 AM -09:30 AM

KRISTEN SANFORD

This Week in Science

Public Affairs

"Detailing and discussing major issues in the sciences. From solar systems to microcosms, hear both cutting edge and controversial topics brought to an accessible level. Listen and learn about this week in science."

09:30 AM -12:00 PM

REBAR

Cement Remixes

Eclectic, International, Reggae, Electronic, Jazz, Folk, Rock, Indie, Blues, Punk, Hip-Hop, Latino/a, Noise, Experimental
"Buzzing jackhammers, bulldozing demolitions, banging hard hats."

12:00 PM -01:00 PM

AMY GOODMAN

Democracy Now

Public Affairs

"Democracy Now"

01:00 PM -02:30 PM

ARSENICK

Pogo Broadcast Service

Punk, RnR, Pogocore & more

"Beauty, truth and anything else you wanted to get out a' sound, popularly proven to decrease chronic illnesses, heal broken hearts and dispel depression. Take your sound seriously!"

02:30 PM -04:30 PM

DJ SCRAPBL

The Chillback Hours

Hip-Hop

"Just chill back and listen to some music."

04:30 PM -05:00 PM

FREE SPEECH RADIO NEWS

Free Speech Radio News

Public Affairs

05:00 PM -06:00 PM

JEFF KRAVITZ

Panic Attack

Public Affairs

"Attorney and guests discuss the things that make people panic: drugs, sex, race, religion, politics, war, death, and more Panic, don't panic... listen to"

05:00 PM -06:00 PM

ELISABETH SHERWIN

Printed Matter on the Air

Public Affairs

"Interviews with authors and writers and would-be authors; mainly local."

06:00 PM -07:00 PM

MICK PIN

KDVS Radio Theatre

Audio Plays

"New locally produced and classic audio plays"

07:00 PM -08:00 PM

ANGELA DaPRATO

Aggie Talk

08:00 PM -09:00 PM

DJ WING-NUT & HOME SKILLET

The Primo Show

Eclectic, varied

"Exploring musical expression in all its varied forms with a different show focus each week."

09:00 PM -11:00 PM

MR. MICK MUCUS

The Chicken Years

Punk, Hardcore, International, Folk, Latino/a
"Fun with sound"

11:00 PM -MIDNIGHT

SCOTT SORIANO

The Rebel Kind

Eclectic

"From Funk to Exotica to Punk to Free Jazz. A cross-genre mix of the best, oddest & most obscure."

WEDNESDAY

MIDNIGHT -02:00 AM

KLINGER

Live in the Warzone

Eclectic, Rock, Indie, Alternative, Punk, Synth

"Music spanning over half a century, early Rock and Roll, Surf, Punk, Powerpop, 80's Synth, and plenty of new releases to keep you"



90.3 FM
DAVIS, CA
www.kdvs.org

FALL 2004 PROGRAM SCHEDULE



	SUN	MON	TUE	WED	THU	FRI	SAT
0							
I	12AM-3AM PUNK ROGE AND RIOT "Neonate - New Life"	12AM-2AM DANIMAL & THE LIBRARIAN "Theme Park" alt w/ BOY WONDER "Get Smarter"	12AM-2AM DJ RICK "Art For Spastics"	12AM-2AM KLINGER "Live In The Warzone"	12AM-2AM CALAMITY JANIE "Handlebar Moustache Fetish"	12AM-2AM WADE "The Last Hurrah"	12AM-3AM ESQUIMEAUX & MISS CONCEPTION "This is Button..."
II							
III							
IV	3AM-6AM DOGMATIC EQUATION & WHITEGIRL "Explitive Deleted"	2AM-4AM COBRA COMMANDER & GOLOBULUS "Broadcast Energy Transmission"	2AM-4AM BORIS GODUNOV "Aural Perspectives"	2AM-4AM PENELOPE BLUE "Before Sunrise"	2AM-4AM MOONLAPSE "Toe Vault"	2AM-4AM ASTRO BOY "High Carb Music"	3AM-6AM RICO SUAVE "Rocksteady Show for Lovers"
V							
VI							
VII	6AM-8AM BOBBY H. "Songs of Praise Gospel Program"	6AM-8:30AM DEAD SEXY ROB ROY "The Ungodly Hours"	6AM-8:30AM THE ANALYST "Keeping Track"	6AM-8:30AM DIG DUG "Mood FM"	6AM-8:30AM BONES "Waltzing Across Genres"	6AM-8:30AM RUBY "Faint of Heart"	6AM-9AM BIG DAVE "Buried Alive in the Blues"
VIII							
IX	8AM-10AM BERNARD BENSON "In Focus & Perspective"	8:30AM-9:30AM FRANCE "It's About You"	8:30AM-9:30AM KRISTEN SANFORD "This Week in Science"	8:30AM-9:30AM DJ FRINGE SISTER "The Fringe"	8:30AM-9:30AM MADELINE KENNEDY & JOHN WALSH "Cooking With Madeline"	8:30AM-9:30AM STEVEN VALENTINO "Stop Making Sense"	9AM-12PM BILL WAGMAN "The Saturday Morning Folk Show" alt w/ ROBYNE FAWX "The Saturday Morning Folk Show"
X							
XI	10AM-1PM MINDY STEUER "Cross-Cultural Currents" alt w/ RICH BLACKMARR "Rockin' in Rhythm Archives" alt w/ GARY SAYLIN "The New Island Radio Cafe"	9:30AM-12PM OLIVER AND GUNNER "Rocket Ride" alt w/ BOX OF CRAYONS "Kill Or Be Killed"	9:30AM-12PM REBAR "Cement Remixes"	9:30AM-12PM LARRY RODRIGUEZ "Tripping with Flower Vato"	9:30AM-12PM FANNY MCGEE "The Mushpot"	9:30AM-12PM CORNELIUS "Cool As Folk"	12PM-2PM BJ "BJ's Big Bag of Blues"
XII							
XIII							
XIV	1PM-3PM PAPA WHEELIE "RadioWadada"	1PM-2:30PM BEN "The Tom Waits Version of Primus"	1PM-2:30PM ARSENICK "Pogo Broadcast Service"	1PM-2:30PM THE MIGHTY QUIN & VELMA VELVET "Drowning in Pop"	1PM-2:30PM MR. GLASS & SLEEPY WILSON "Good Good"	1PM-2:30PM BRENDA "Sin Fronteras, Without Borders"	2PM-5PM GIL MEDOVOY "Crossing Continents"
XV							
XVI	3PM-5PM BRENDAN "ThematicCall for Eclectic"	2:30PM-4:30PM NAPOLEAN MURPHY BROCK "The Lewd Dance"	2:30PM-4:30PM DJ SCRABPL "The Chillback Hours"	2:30PM-4:30PM JOE FINKEL "Don't Apologize and Don't Explain"	2:30PM-4:30PM MZ. FLYNN "Lost in the Supermarket"	2:30PM-4:30PM QUEEN MAB "Celebration for the Grey Days"	
XVII		4:30PM-5PM FREE SPEECH RADIO NEWS "The Speech Radio News"	4:30PM-5PM FREE SPEECH RADIO NEWS "The Speech Radio News"	4:30PM-5PM FREE SPEECH RADIO NEWS "The Speech Radio News"	4:30PM-5PM FREE SPEECH RADIO NEWS "The Speech Radio News"	4:30PM-5PM FREE SPEECH RADIO NEWS "The Speech Radio News"	
XVIII	5PM-6PM THE GUEST MUSICIAN DJ HOUR	5PM-6PM MICHAEL MERCURY "The Center of the Universe"	5PM-6PM JEFF KRAVITZ "Yuppi Attack" alt w/ ELISABETH SHERWIN "Herald Memo on the 60"	5PM-6PM DR. ANDY "Dr. Andy's Poetry & Technology Hour"	5PM-6PM DOUGLAS EVERET "Radio Paradox"	5PM-6PM RICHARD ESTES & RON GLICK "Speaking in Tongues"	5PM-7PM KB & SWERVE "The Session Show"
XIX	6PM-7PM SANDY GRAVES "Graveyard Shift"	6PM-8PM MAGGIE CAT "The Cat's Meow"	6PM-7PM MICK PIN "KDVS Radio Theatre"	6PM-8PM ACADIUS LOST "Bat Country: 2086"	6PM-8PM TOD URICK "Hometown Atrocities"	6PM-8PM RYAN "California Police State"	7PM-9PM GRACE & RED "Melodic Mayhem"
XX							
XXI	7PM-10PM J.D. ESQUIRE & ANGEL CHILD "The Front Porch Blues Show"	8PM-10PM ED AND REMY "Get Off Your Mustang Sally"	8PM-9PM DJ WING-NUT & HOME SKILLET "The Prime Show"	8PM-10PM DJ ATOM O.N.E. "Turntable Revolutionz"	8PM-10PM MEGAN "Chicks and Cars"	8PM-10PM DJ ROB DOG "Chill Out and Die"	9PM-11PM WESLEY DODDS "Assault on Weapon Plus"
XXII							
XXIII	10PM-12AM TIM MATRANGA "Kicksville 29BC"	10PM-12AM MR. GLASS "Show Respect, Reflect Knowledge"	9PM-11PM MR. MICK MUCUS "The Chicken Years"	10PM-12AM NESHANI "Wax Poetics" alt w/ SLEEPY WILSON "KDVS Souled Out"	10PM-11PM KDVS TOP TEN "Live Bands"	10PM-12AM PIRATE & KRISPY KREME "Light Yourself On Fire"	11PM-12AM JOE FRANK
O							

DESIGNED BY ELOISE LEIGH

SATURDAY

MIDNIGHT -03:00 AM
ESQUIMEAUX & MISS CONCEP-TION
This is Button...

Eclectic, Electronic, Metal, Punk, Industrial, Hardcore, Noise, Experimental, Rock, Jazz, Folk, Blues, Hip-Hop, Classical, International, Reggae
 "...and we push it. Come push it with us. We dare you."

03:00 AM -06:00 AM
RICO SUAVE
Rocksteady Show for Lovers
Eclectic

"Rico Suave spreads the love by playing a mix of music for lovers. Rocksteady songs get you up and keep you going all night long."

06:00 AM -09:00 AM
BIG DAVE
Buried Alive in the Blues
Blues

"What better way to start your weekend? Listen to blues from everywhere - new and old, national and international on "Buried Alive in the Blues."

09:00 AM -12:00 PM
BILL WAGMAN
The Saturday Morning Folk Show
Folk
 "A mix of Folk, Bluegrass, & Americana."

09:00 AM -12:00 PM
ROBYNE FAWX
The Saturday Morning Folk Show
Folk
 "Traditional & contemporary folk & acoustic music including Celtic, Bluegrass & Americana."

12:00 PM -02:00 PM
BJ
BJ's Big Bag of Blues
Blues
 "Themes, tributes, spotlights on locally performing blues artists. Designed to make you move."

02:00 PM -05:00 PM
GIL MEDOVOY
Crossing Continents
World
 "International, focusing on: Middle East, Balkan, Mediterranean, North Africa, Central Asia & the Indian subcontinent"

05:00 PM -07:00 PM
KB & SWERVE
The Session Show
Hip-Hop, Talk, Eclectic
 "The off the hook party at KDVS."

07:00 PM -09:00 PM
GRACE & RED
Melodic Mayhem
International, Reggae, Hip-Hop
 "A melodic mix of Hip-Hop, Reggae, and International music."

09:00 PM -11:00 PM
WESLEY DODDS
Assault on Weapon Plus
Metal, Rock, Punk, Alternative, Garage, British Invasion
 "Morrissey is a wanker"

11:00 PM -MIDNIGHT
JOE FRANK

02:00 AM -04:00 AM
PENELOPE BLUE
Before Sunrise
Eclectic, Reggae, Electronic, Jazz, Folk, Rock, Indie, Blues, Punk, Hip-Hop, Experimental, Schmalz
 "First half will consist of bands coming through the area (including the bay area) for that coming week, second half will be an interesting blend of all good music!"

04:00 AM -06:00 AM
THE PROFESSOR
Down on 52nd street
Eclectic, Electronic, Jazz, Blues
 "Blues/Jazz show spanning from early ragtime to modern composition as well as electronic music influenced by jazz."

06:00 AM -08:30 AM
DIG DUG
Mood FM
Eclectic, International, Electronic, Hip-Hop, Jazz, Experimental
 "Searching for buried treasure and polishing new gems."

08:30 AM -09:30 AM
DJ FRINGE SISTER
The Fringe
Public Affairs
 "Events, information, and commentary for the LGBTIQ, Womyn's and Xicana(o)/ Latina(o) communities."

09:30 AM -12:00 PM
LARRY RODRIGUEZ
Tripping with Flower Vato
Eclectic, Experimental, International
 "Music for lysergic excursions. Including but not limited to: Psych, Jazz, Experimental, Post-Punk, International, Spoken Word, etc."

12:00 PM -01:00 PM
AMY GOODMAN
Democracy Now
Public Affairs
 "Democracy Now"

01:00 PM -02:30 PM
THE MIGHTY QUIN & VELMA VELVET
Drowning in Pop
Eclectic, Indie, Punk, Folk
 "Sugary sweet and a little bit fizzy."

02:30 PM -04:30 PM
JOE FINKEL
Don't Apologize and Don't Explain
Folk, Rock, Indie, Garage
 "Rock etc."

04:30 PM -05:00 PM
FREE SPEECH RADIO NEWS
Free Speech Radio News
Public Affairs

05:00 PM -06:00 PM
DR. ANDY
Dr. Andy's Poetry and Technology Hour
Public Affairs
 "Multidisciplinary exploration of entertaining thought, opinion, and current events somehow connected to poetry and technology."

06:00 PM -08:00 PM
ACADIUS LOST
Bat Country:2086
Industrial, Goth, Synthpop
 "Synthetic Artificiality - Dark, rhythmic dissidence for the 21st century"

08:00 PM -10:00 PM
DJ ATOM O.N.E.
Turntable Revolutionz
Jungle, House, Trance, Breakbeat, Trip-Hop, Reggae
 "Your source for live DJs & live P.A. artists mixing it up at KDVS with Jungle, House, Trance, Breakbeat, Trip-Hop, Reggae, and much more. When you tune in you have to dance!"

10:00 PM -MIDNIGHT
NESHANI
WaxPoetics
Hip-Hop, Soul, Jazzy beats
 "A jazzy mix of Hip-Hop, Funk & Soul for you to chill out to."

10:00 PM -MIDNIGHT
SLEEPY WILSON
KDVS Souled out
Jazz
 "Good music for your soul"

THURSDAY

MIDNIGHT -02:00 AM
CALAMITY JANIE
Handlebar Moustache Fetish
Punk, Rock, Electro, Dead Air
 "Noise to you, Love to me"

02:00 AM -04:00 AM
MOONLAPSE
Tue Vault
Rock, Metal

04:00 AM -06:00 AM
MR. FRANKLY
Let's be Frank
Eclectic, Jazz
 "Eclectic and other genres"

06:00 AM -08:30 AM
BONES
Waltzing Across Genres
Eclectic
 "Music knows no boundaries" and neither does this show. Features Cross-Cultural collaborations."

08:30 AM -09:30 AM
MADELEINE KENEFICK & JOHN WALSH
Cooking with Madeleine
Public Affairs
 "Recipes, guests, and cooking tips"

09:30 AM -12:00 PM
FANNY MCGEE
The Mushpot
Eclectic, Electronic, Folk, Rock, Indie
 "A kooky game of musical duck,duck, goose, complete with children's stories!"

12:00 PM -01:00 PM
AMY GOODMAN
Democracy Now
Public Affairs
 "Democracy Now"

01:00 PM -02:30 PM
MR. GLASS & SLEEP WILSON
Good Good
Jazz
 "Jazz, Nu Jazz, Soul & Funk"

02:30 PM -04:30 PM
MZ. FLYNN
Lost in the Supermarket
Rock, Indie, Punk, Experimental
 "Full of mumblyns, grumblins, and mispronunciations."

04:30 PM -05:00 PM
FREE SPEECH RADIO NEWS
Free Speech Radio News
Public Affairs

05:00 PM -06:00 PM
DOUGLAS EVERET
Radio Parallax
Public Affairs
 "A show covering current events, science and technology, including interviews with distinguished people."

06:00 PM -08:00 PM
TODD URICK
Hometown Atrocities
Rock, Eclectic
 "Show centering on rock of sorts: Psych, Indie, Punk, Experimental Rock, Electro, Scenester, & outdated Pop culture"

08:00 PM -10:00 PM
MEGAN
Chicks and Cars
Rock N Roll
 "Hormone-riddled adolescents making music about their obsessions in primal fashion, with excursions into their world after frat parties were abandoned for freak outs, but well before they became mechanics and lawyers."

10:00 PM -11:00 PM
KDVS TOP 10
 KDVS Top 10 songs of the week

11:00 PM -MIDNIGHT
LIVE IN STUDIO A
 Live Bands

FRIDAY

MIDNIGHT-02:00 AM
WADE
The Last Hurrah
Late night driving music/ Classical
 "Enjoy some of Wade's favorite socially-acceptable music, then indulge the orchestra dork you harbor deep inside."

02:00 AM -04:00 AM
ASTRO BOY
High Carb Music
Eclectic, Electronic, Jazz, Hip-Hop, Reggae

04:00 AM -06:00 AM
E-DUB & LEAF
The Hip-Hop Roots Show
Hip-Hop, Reggae

06:00 AM -08:30 AM
RUBY
Faint of Heart
Eclectic, Jazz, Folk, Rock, Indie
 "Everything but the kitchen sink."

08:30 AM -09:30 AM
STEVEN VALENTINO
Stop Making Sense
Public Affairs
 "Weekly show featuring interviews and commentary on politics and current events with callers welcome. I am the Liberal Media"

09:30 AM -12:00 PM
CORNELIUS
Cool As Folk
Folk, Bluegrass, Indie, Americana
 "Features folk of all types and weekly in-studio guests. The KDVS whistle stop for singer-songwriters."

12:00 PM -01:00 PM
AMY GOODMAN
Democracy Now
Public Affairs
 "Democracy Now"

01:00 PM -02:30 PM
BRENDA
Sin Fronteras, Without Borders
Latin, Rock en Espanol, Hardcore, Punk
 "Hardcore and Punk music with some Latin Flava"

02:30 PM -04:30 PM
QUEEN MAB
Celebration for the grey days
Eclectic
 "A juxtaposition of Eclectic, Experimental, Noise, Hardcore, Harsh, Pots and Pans."

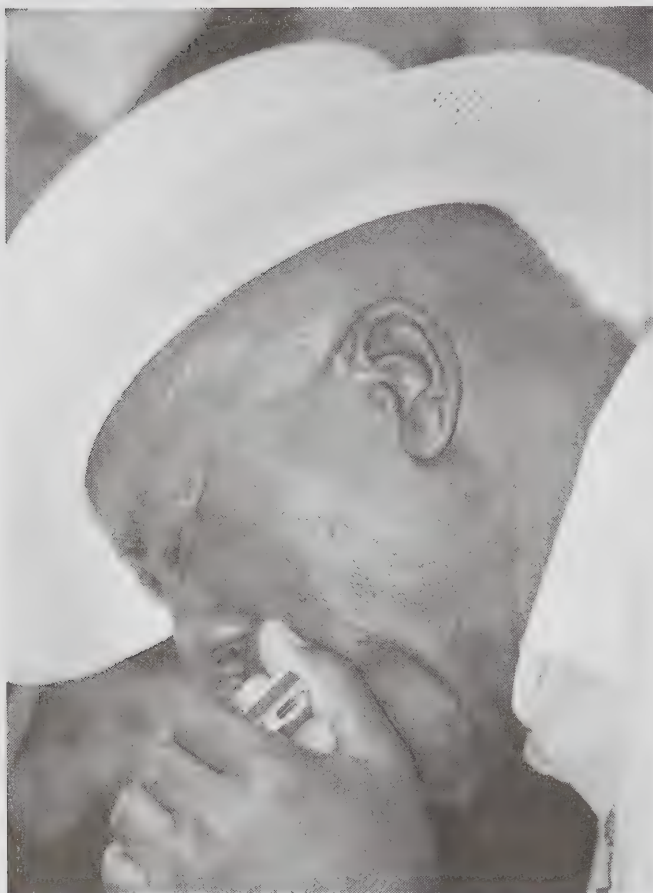
04:30 PM -05:00 PM
FREE SPEECH RADIO NEWS
Free Speech Radio News
Public Affairs

05:00 PM -06:00 PM
RICHARD ESTES & RON GLICK
Speaking in Tongues
Public Affairs
 "Emphasizes peace, environmental, civil rights and social justice issues in these turbulent times, with a focus upon grassroots perspectives, through interviews and the occasional whimsical musical interlude."

06:00 PM -08:00 PM
RYAN
California Police State
Rock, Indie, Punk, Eclectic, Electronic, Experimental, Downtempo
 "Punk to Ambient."

08:00 PM -10:00 PM
DJ ROB DOG
Chill Out and Die
Eclectic, Metal, Industrial, Hip-Hop
 "An eclectic mix of metal, industrial, hip-hop, and anything that is low end and heavy."

10:00 PM -MIDNIGHT
PIRATE & KRISPY KREME
Light Yourself On Fire
Metal, Punk, Hardcore
 "We play Punk, Metal, Hardcore, & related tunes. We give away tons of CDs & concert tickets."



A preliminary note: For those of you who have not experienced Chicago, let us say that it's a great city, regardless of what genre of music you prefer. Chicago has the class, culture, and sophistication of New York, but the speed of the Midwest. People are friendly. The museums, clubs, and restaurants are fabulous, not to mention famous. And much of it is a walking town, like Paris.... We hope our article motivates you to travel and to explore music everywhere. Here we go....

We blew into the windy city on a hot, muggy Saturday afternoon in June. After a bottle of delicious French red wine, Normandie camembert, and fresh, hot-out-of-the-oven bread, we headed downtown to pick up our French blues DJ/journalist friend, Jean Luc Vabres (no need to delve into the blues on an empty stomach). Jean Luc broadcasts on France National Radio and is an icon of the European blues radio world. He's also a walking encyclopedia on blues and soul LP's and 45's.

After picking up Jean Luc, our first stop was Buddy Guy's club on S. Wabash to celebrate the 65th birthday of West side guitarist, Eddie C. Campbell. There we caught up with two other French friends, blues magazine publisher Marcel Bénédict and blues DJ Hubert Debas. Eddie called us over to join him at his table in front of the stage. Seated next to us was Jimmy Burns, a legendary Delmark blues recording artist, and his wife. Eddie C. started the first set with ARunning Wild, at his Fender Jazzmaster pumping out his signature tone. For you tube amp aficionados, Eddie C. is known for that Magnatone at sound (check out <http://www.vibroworld.com/magnatone/>). Eddie always has a crack band, and this night was no exception.

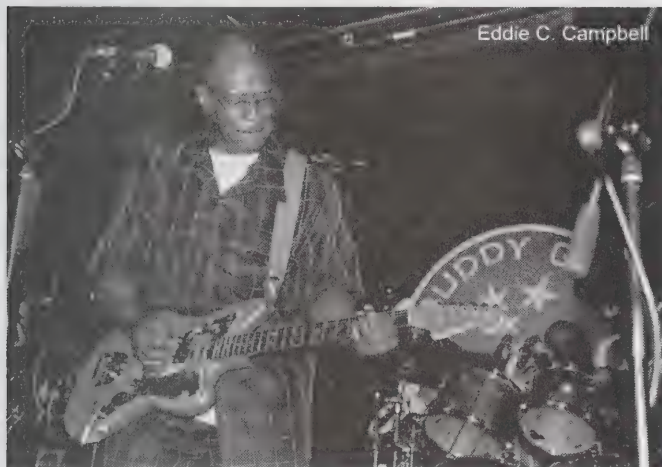
After the first set, around midnight, our party of five changed neighborhoods, taking the Dan Ryan Expressway north to Armitage, then heading due west for Rosa's Lounge, our favorite West side hangout. Rosa's is a family owned lounge, open since 1985, and owned by Rosa Mangiullo, who was once married to Homesick James, and her son, Tony, a drummer from Milan and godson of Junior Wells. By the way, if you don't get to two or three clubs a night in Chicago, and then watch the sun come up as you drive to your hotel, you're not doing it right. So driving to the West side at midnight is nothing new for us.

Inside Rosa's, Billy Boy Arnold was fronting a tight band consisting of legendary musicians: Detroit Junior on piano, James Big at Wheeler on guitar, Bob Stroger on bass and Willie Ace on drums. Where else can you find that kind of band playing at your neighborhood club, other than in Chicago? Billy was singing a lot of his early Vee Jay material (recorded down on Record Row, aka South Michigan Avenue), interjecting harp riffs as well as playing guitar. We closed Rosa's at 3 a.m., heading back to the Loop (downtown) to drop off our friends.

WINDY CITY BLUES AND THE 2004 (CHICAGO BLUES FESTIVAL AN ANNUAL

SUNDAY

We moved to the South side, to Lee's Unleaded Blues, another favorite club. Located at 7401 South South Chicago Avenue (that's not a misprint), it's not a club you can take a taxi to. Lee's changed hands a couple of years ago and is now owned by Stan and Yvonne who have lovingly remodeled the longtime neighborhood club. Lee's is known for being a real blues club, a place where tourists don't go, and where you will find authentic soul and blues. It's a really classy and friendly place where you can dance all night. But you gotta have a car to get back uptown.



Lee's is getting more attention in the outside world these days due to the fact that the Checkerboard Lounge, a long time South side blues haunt on 43rd Avenue, closed a year ago. Much of the former Checkerboard crowd has moved over to Lee's.

Lee's was packed with folks enjoying the soul music of New Orleans Beau. Southern soul music, Chitlin circuit style. Dynamic, fun, and very danceable. Our friend Marcel was a hero at Lee's and was given, as we were, the red carpet treatment. It seems that Marcel had just published a lengthy article on Lee's in his most recent edition of ABS (Arvern Blues Society-Volume 4). Lee's celebrates its 10th anniversary this July and Marcel gave the club a great deal of attention in the magazine.

MONDAY

We checked out Hi Fi, a record store, on North Clark. Yea, real vinyl. We all left with some vintage 45's and LP's. We then made our annual visit to the folks at the Blues Archives at the Harold Washington Library, the largest public library in the country. The library has research area where you can listen to music and view videos/DVD's. It is also home to a huge blues archive, containing photographs, records, master tapes, posters, and related memorabilia. Next stop was a visit to the Jazz Record Mart, the largest Jazz/Blues emporium in the Midwest, owned by Bob and Sue Koester, who also own the equally prestigious Delmark Records. We ran into veteran Portland Oregon blues DJ Tom

Wendt, of KBOO, as well as Chris Strachwitz, owner of Arhoolie Records and Down Home Music in El Cerrito. The Jazz Record Mart has lots of vinyl and hard to find CDs. Altogether, our blues crew helped the Chicago economy that afternoon.

As we were leaving the Jazz Record Mart, David AChainsaw at Dupont was sitting in the lobby of the building, playing Lightnin' Hopkins on a 12 string acoustic guitar. People began to arrive to participate in a South side blues club crawl to 7 different venues throughout the city. Our group knows the city pretty well, so we marked our own trail straight to East of the Ryan, at the home of soul men like Tyrone Davis, Artie White and Lattimore. That night we took in the soulful sounds of Super Percy and Honey Blo, the latter who plays jazz and blues on a flute and on a bagpipe. That's right, bagpipe. It was pretty cool. At about midnight, we couldn't resist returning to Lee's to catch Chainsaw's stripped down to an electric trio. Playing his Flying V guitar, he definitely knows how to work a crowd to 12 bar blues.

TUESDAY

We started the day with a trip to the South side where our destination was the Museum of Science and Industry. The museum had a special exhibition on the blues entitled A Sweet Home Chicago: Big City Blues 1946-1966. The exhibition explored the rural migration to Chicago and its impact on the music scene in Chicago. It focused on many of the famous musicians who lived in Chicago and how they changed the sound of blues from primarily a rural and acoustic based genre to an electric and urban sound. The exhibition illustrated some of the history of the South side and of Record Row. There is a photographic display by James Fraher, a famous blues photographer whose photos grace many album covers and books. And there was a lot of blues memorabilia, including one of Charlie Musselwhite's amplifiers. The exhibition is traveling the country and is now in St. Louis.

After more record shopping (you know how DJs get with vinyl....), we settled in to an early dinner at Shaw's Crab House. Shaw's is a well known place for crab, oysters, and seafood. In the oyster bar, Dave Specter was setting up for a gig. With Dave was Harlan Terson on bass, Rob Waters on Hammond B3, and Mike Schlick on drums. As you know from our show, Specter plays on that gray line between jazz and blues, melding the two as only an alchemist can. A tasty serving was dished up by Specter.

During one of the breaks, Dave suggested we stop by the Green Mill to see Chris Foreman (Hammond B3), Greg Rockingham (drums), and Bobby Broom (guitar), known as The Deep Blue Organ Trio. We took Dave's suggestion and headed uptown to the Green Mill, an old jazz club once owned by Al Capone. The interior of the club remains virtually unchanged from the 1920's. Deep Blue was a very tight and melodic band, covering improvisational compositions as well as classic songs from the

1950's and early 60's. It was a great place to kick back with a strong Martini.

At about half past midnight, we headed south to the juncture of Grand Avenue and North Clark Street (kinda like where the Southern crosses the Dog in Morehead, Mississippi). This is where you can find Blue Chicago, a venerable blues club, in two incarnations: a large club at 736 No. Clark and a small club at 536 No. Clark. John Primer and Big Time Sarah were playing at 736 and we stepped in to hear the band. We wanted to hear, in particular, two musicians who have had a long musical history in Chicago and who we don't see each time we visit Chicago. Both John and Sarah fit that category. John is a gifted guitarist, but unfortunately he is underrated in the blues world. Sarah began her singing career years ago by touring with legendary Sunnyland Slim. The evening was a delightful mix of traditional Chicago blues and several long conversations, as we were able to catch up with them and do some business at the same time.

WEDNESDAY

Now if it's not obvious, Wednesday is the day before the start of the blues festival and it's the day to get your last pre-festival



David Honeyboy Edwards

errands done, like buying film, extra flash batteries, and a flask of Cognac in case of rain or cold weather (Remy Martin does quite well, thank you). After errands and a museum, we headed to Armitage again.

Vance Kelly was playing at Rosa's Lounge on the West side. Friends and colleagues around the world who just arrived in Chicago for the 4 day long festival gathered there that evening. It was a family reunion, of sorts. Some of our close blues friends we see once a year in Chicago, and often the first meeting is at Rosa's over a drink or two. Vance entranced us with his incredible showmanship, wide range of material and styles, which include Chicago blues, soul-funk, Motown, and jump blues. Needless to say, we were not leaving any time soon. As usual, we were the last ones to leave the club.

THURSDAY

The 21st annual Chicago Blues Festival officially kicked off in the heart of Grant Park. The largest, free blues festival in the world attended by thousands of local, national and international blues lovers. We started the festivities by catching Fruteland Jackson's solo acoustic set on the Juke Joint stage. We've known Fruteland for over 10 years, watching his development into a powerful lyricist and gifted performer. His latest CD, **Blues 2.0**, on Electro-Fi Records is a testament to his evolution and is a brilliant album.

On the Cross Roads stage we got a sampling of South side blues featuring Smilin' Bobby, Bobby Too Tough and Lacy Gibson, joined by Scott Dirks on harp. Previously a sideman, Lacy was recorded in the late 70's by legendary producer Ralph Bass (**Crying For My Baby**, Delmark Records), but hasn't yet achieved the status of other Chicagoans recorded by Bass. His performance proved his prowess remains intact despite personal obstacles and challenges. Earwig Music recording artist Johnny Drummer and the Starlites soulful performance left no doubt in anyone's mind that South side clubs remain vibrant. Ducking out of the rain (no, it wasn't just rain, it was a downpour that lasted hours....) into the Route 66 tent, we caught a discussion by James Segrest and Mark Hoffman authors of recently released **Moanin' At Midnight**, the long overdue biography on the life of Howlin' Wolf. Wolf would have celebrated his 94th birthday on the opening festival day, June 10th. We hope to review the book for our listeners in the coming months. Little Smokey Smothers opened the first evening at the Petrillo Shell, featuring the vocal talents of Pat Scott. Little Smokey carries the torch of his work in the 1950's with Howlin' Wolf. Los Straitjackets took to the stage for their first Chicago Blues Festival performance, in support of their Bullseye CD with Eddy the Chief at Clearwater - **Rock N' Roll City**. The Straitjackets understated stage antics and top notch surf-rock leanings, based on 12 bar blues progressions, were a perfect foil to revisiting Eddy's 50's and 60's ventures into rock n' roll. The first day closed with a tribute to Wolf performed by Hubert Sumlin and David Maxwell.

We raced to the car and headed out to Rosa's. Luck was with us and we found a parking space in front of the club (never count on a parking space in Chicago). We got a table for six and spent the rest of the night listening to Jimmy Burns, Eddie Taylor, Jr., Detroit Junior, Bob Stroger, Larry Taylor, and Willie Big Eyes at Smith. Now, that's what we call an old school Chicago blues lineup. You could close your eyes and be taken back to the 1960's. It was metaphysical. Around 2 a.m. we left Rosa's (last ones again) and thought about breakfast (unlike Sacramento and Davis, Chicago is open ALL night long).

FRIDAY

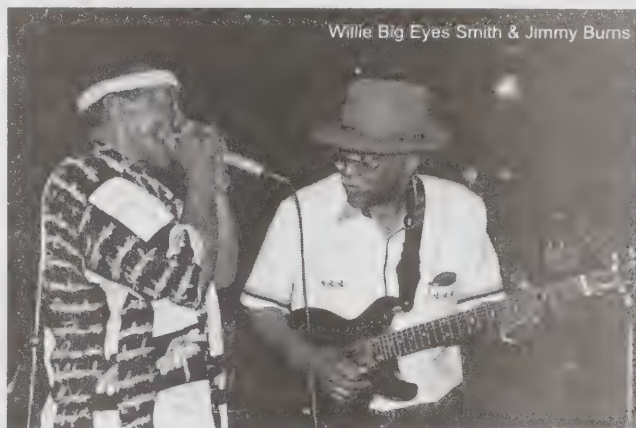
The skies were clear Friday morning. Longtime Chicago blues pianist, Erwin Helfer started the festival paying tribute to the late great Jimmy Yancey and Blind John Davis, who were his mentors and friends. Erwin records for the Sirens Record label, owned by Stephen Dolins, brother of the festival producer, Barry Dolins. Vasti Jackson, guitarist from Jackson, Mississippi, did an acoustic set as a prelude to his full band set later in the afternoon. Vasti has stepped out front after years spent as producer, arranger and sideman to such artists as Bobby Blue Bland, Bobby Rush and others. The blues festival has a tradition of honoring it's elders, and guitarists who came up in the 1920's and the 1930's are no exception. David Honeyboy Edwards, Homesick James and Robert Lockwood, Jr. played round robin for one hour to an exuberant crowd. They all continue to amaze. Indeed, Honeyboy played some of his most powerful sets in years. Luther Guitar Junior Johnson and the Magic Rockers kicked off the first act on the Crossroads Stage. Luther also stepped out into the limelight a number of years ago after playing a supportive role in Muddy Waters band for 7 years. Luther is versed well in straight up Chicago blues, big band blues a la Big Joe Turner, high energy dancing blues, and low down blues funk. Harpist Dusty Brown, who recorded 45's in the 50's on Parrot and Bandera, but stepped out of the regular Chicago circuit in the mid-60's, played with festival regular and guitarist extraordinaire Billy Flynn. On the evening stage, vocal powerhouse Nora Jean Bruso followed up her Crossroads stage performance from the 2003 festival. Nora Jean's solo debut CD **Sings the Blues** came out last year on the Red Hurricane label. Carl Weathersby provided tasteful guitar support. But make no mistake: Nora Jean aptly carries her own, coming from a gospel background. Then, C.J. Chenier came on. He appears to have become a Chicago blues festival regular, embracing the zydeco blues traditions of his father, Clifton, but infusing his music with soul and funk. His performance was electric. To top off the Friday night festival, a 70th birthday celebration ensued in honor of Lonnie Brooks who got his start in Louisiana under the tutelage of Clifton Chenier. Inevitably, Lonnie made it to Chicago and the evening performance featured a family reunion with his musician sons Ronnie and Wayne.

We continued the celebration as we started to make our way back to the South side and Lee's Unleaded Blues. No trip to

Chicago is complete until you've spent the evening at Lee's Unleaded Blues with their regular soul man, the inimitable Mr. Johnny Drummer. Without a care in the world, we shimmied and shook to the wee wee hours of the morning, helped with a shot or two of good French cognac.

SATURDAY

Now in her 80's, Chicago elder and former drummer, Johnnie Mae



Dunson kept the clouds away on June 12. Though her drumming days have passed, she remains a stylish lady who can still wail the blues and inspire her audience. And her notoriety remains (she played and wrote for her friend Jimmy Reed in the 60's). After Johnnie Mae got the crowd warmed up, Alvin Youngblood Hart took the stage. He can lay down classic songs in a style reminiscent of his Delta forebears. His own compositions often expand into the progeny of the blues, like rock (his version of Sway is absolutely brilliant). After Alvin, the festival took on an international flavor with Harry Manx. Harry also stretches beyond the blues box, his music infused with Eastern melodies and instruments representing the many years he spent in India. He interprets traditional blues songs and plays original numbers on his 20 string guitar/sitar called a Mohan Veena, giving them an ethereal feeling. Harry has developed his own label, Dog My Cat Records and recently released, **West Eats Meet**. The stage then shifted to traditional blues. Chicagoan, Aaron Moore and Indianapolis' 90 year old Pinetop Perkins both sang and tickled the ivories on the ever popular Front Porch Stage. Swiss guitarist/vocalist Philipp Fankhauser made his Chicago Blues Festival debut by dedicating his performance to his mentor, the late, great Johnny Clyde Copeland (he toured the states in the 90's with Copeland). Philipp has released several CDs in Switzerland, but recently was signed to the Memphis International label. Philipp, whose band is called the Checkerboard Blues Band, is true to Chicago blues. Musician Travis Haddix, who recently completed a lengthy tour with Phillip, sat in on the finale with Phillip. The headliner for the evening shell performance was gospel and deep soul man Otis Clay who hadn't performed at the festival in over 10 years. Otis didn't disappoint and was full force

for his hour and a half long set. It was as if we had gone to soul heaven....

After the festival, we rapidly made our way north to Evanston to visit the new Bill's Blues club. Son Seals was holding forth and we took the opportunity to see this legend who rarely tours due to health issues. He had a crack band and demonstrated his legendary finesse on the fretboard.

SUNDAY



Paul Wine Jones

The last day of the festival is always a little bittersweet because the reunion with friends and the festivities are almost over. But with such great musicians performing, the last day was a big party. Aubrey Ghent performed on the lap steel guitar bringing some real body moving spirituality through sacred songs to the Front Porch stage. Kenny Neal and Billy Branch laid out some acoustic blues on guitar and harp, in support of their recently released Alligator Records release, **Double Take**. Joining them on the set was guitarist Carlos Johnson, who has a new CD with Billy Branch called **Don't Mess With The Bluesmen**, on P-Vine Records of Japan. Then it was time for the Fat Possum

Juke Joint Caravan Revue to take us down South to the hill country of Mississippi. Indeed, they transformed Grant Park into a juke joint. Kenny Brown, Cedric Burnside, Paul Wine Jones, T-Model Ford and Spam all turned in electrifying performances. The spirits of the late Junior Kimbrough and Cedell Davis, as well as that of retired RL Burnside, were all definitely present creating a metaphysical experience. It was tough to leave those magical cats behind, but we were called to get a solid dose of soul infusion and harmonica heaven from Tad Robinson. Tad is pure soul gold and with a gem of a voice. He has a new disc out on Severn Records entitled **Have You Ever Wondered?** Like other soul brothers and sisters, Tad should be required listening. Got that? The festival was nearing the end. As we entered the Petrillo Shell for the last time, Billy Boy was elaborating on the show we had seen just a week earlier at Rosa's Lounge. The former bandmate of Bo Diddley was discovered by the Yardbirds who made history by interpreting his mid 50's sides, Wish You Would and I Ain't Got You. Billy, a consummate performer and a gentleman, continues to create a buzz when and wherever he performs. That Sunday night was stellar, for Billy was aptly backed by Delmark recording artists, Big James Wheeler and Ken Saydak. Next, Blind Pig recording artist, E.C. Scott brought a taste of San Francisco soul, savvy and sass to the festival. Closing down the festival was Mr. Willie Clayton who is starting to break through from his strong hold on the Chitlin Circuit to mainstream audiences. In blues and soul music, making a crossover is something to get excited about if you've been on the road and working the circuit for over 30 years. Willie has melded his gospel trained voice with playful raunch into a contemporary soul blues sound. Another electrifying performance to close the festival.

We got back to the car and took the Eisenhower Expressway west till we got to South Pulaski and the Starlite Lounge. This is another place where taxis don't go. In fact, you should park reasonably close to the club. But once inside, you're met with friendly people who share a love for the blues... raw blues, unfiltered blues. This is a blue collar blues bar and in it you will witness local interpretations and creative original works by neighborhood blues men and women. This is how and where the blues took root in Chicago. Blues didn't start in a recording studio, it began in clubs like the Starlite, where musicians new to the city would meet resident players. Thus began the cross-pollination between rural blues and the urban sounds then dominate in the working class neighborhoods. So, Willie D took the floor (there is no stage) and backed by a 3 piece band, the club rocked until closing. After saying goodbye to several friends and colleagues, we headed back to the Loop as the sun rose above Chicago's beautiful skyline. Till next year....

by ANGEL CHILD and J.D. ESQUIRE
(SUNDAYS 7PM-10PM)

Reggae Round-Up

by Dary Saylin

There have been a couple strong reggae releases that have just come into KDVS. The following is a short review of each.

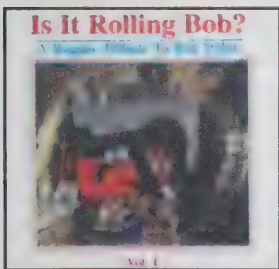
Various Artists "Baba Boom!" (Trojan Records)



This two CD set is chock full of classic reggae tunes that deal with Jamaican Song Festivals held during the late 60s-early 70s. Named after The Jamaicans' recording "Baba Boom!", this release includes classic tracks by The Pioneers ("Boss Festival"), Toots & The Maytals ("Sweet & Dandy", "Bam Bam"), Eric

Donaldson (the original "Cherry Oh Baby" and "What A Festival"), the socially charged "Unity" by Desmond Dekker & The Aces and Pat Kelly's "Festival Time" to just name a few. This double CD is a non-stop party of reggae when it was raw and exciting done on little two track recorders without all the overproduction one hears today. It comes with an informative booklet and colorful track listing. Well worth the 50 plus tracks. All killer-no filler.

Various Artists "Is It Rolling, Bob?" (Sanctuary/RAS Records)



This compilation is unique in that it is all covers of Bob Dylan tunes done mainly by Jamaican reggae artists. Just upon the first glance of the CD cover, one can tell something's happening, Mr. Jones. The cover looks like Dylan's 1965 "Highway 61 Revisited" album but it isn't. Same with the face of the CD label

which looks like the vintage red Columbia record label of the mid-sixties. Insane.

And the music itself is stranger, but it works. Toots Hibbert's reggae (heck, they're all reggae on this disc!) rendition of "Maggie's Farm" catches the Dylan essence of this ditty. Sizzla's "Subterranean Homesick Blues" is something else but like the other tracks, works! Other cuts worth noting are Michael Rose's "Lonesome Death of Hattie Carroll" and Dylan himself doing a reggae re-mix of "I and I." Songs like "Mr. Tambourine Man" never sounded so natural.

Various Artists "Mento Madness" (V2 Records)



Before Dancehall and Ragga, there was Reggae. And before Reggae came Rock Steady preceded by Ska. Now, the music world is discovering and even earlier form of Jamaican music called Mento.

Whereby Ska was a mix of stateside R&B, especially the shuffle

rhythms of New Orleans 1950s artists like Fats Domino (specifically his 1960 hit recording, "Be My Guest") with Jamaica's own folk music, Mento was a marriage of Jamaican folk with Trinidadian calypso music. In fact, it's easy to confuse the sound of Mento with calypso.

Mento was "the" music in Jamaica during the 1950s, whereby Ska ruled the dancehall halls during the early to mid-sixties, briefly followed by Rock Steady and slowing down into reggae itself circa 1968 when Toots & The Maytals released the first record to use reggae in its title ("Do The Reggay") but substituting a "y" for the "e."

(As a side note: a good introduction to sixties Rock Steady and Reggae is the classic motion picture soundtrack, "The Harder They Come")

Over the past couple decades, Mento has been mostly known through the contemporary interpretive recordings by a group known as The Jolly Boys (their "Pop'n'Mento" CD got pretty good exposure). Now comes the new compilation on V2 records called "Mento Madness." Released in the Spring of this year, this CD features some of the best mento recordings from 1951-56. These 18 tracks originally recorded for Stanley Motta's Jamaican MRS label finally give the "real thing" its due recognition.

Digitally remastered, one can joy in hearing Lord Fly's infectious tracks including "Big Big Sambo Gal" and "Medley of Jamaican Mento." Then there is the socially aware tune, "Monkey Talk" by Hubert Porter with George Moxey and His Calypso Quintet. Included is Lord Messam & His Calypsonians' recording of the Jamaican folk classic, "Linstead Market."

Harold Richardson and The Ticklers' "Glamour Gal" (which is included) was one of the first recorded music tracks in Jamaica. Opening track, "Hill and Gully Ride/Mandeville Road" by Lord Composer and the Silver Seas Hotel Orchestra is representative for several tracks that would later resurface in Ska and Reggae recordings.

With tracks entitled "Healin In The Balmyard" and "Me Dog Can't Bark", this delightful album is both educational and fun to listen to.



KDVS TOP 90.3 ALBUMS



Knock Knock-"Warm Fronts, Cold Shoulders" (25% More Sacramento)

This Sacramento band may have just released the best local indie rock album of the year. By 2004, the straight forward indie rock sound has been miserably sought after over and over, with many lackluster albums being

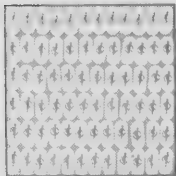
unnecessarily released. However, "Warm Fronts, Cold Shoulders" is quite the charmer- it has that 'listen to me over and over' effect. The male-female vocals will charm you. The catchy song writing will impress you. While it is obvious that they weren't trying to make rock and roll history with this record, it is rare to hear an album that is this consistent throughout, with fantastic song writing from beginning to end. I caught this band play at the Fox and Goose earlier this year, they put on a pretty fun live show. The members are obviously having a really good time. Be sure to catch them if you see them on the calendar. It also seems like they share members with every other indie rock band in Sacramento! It's uncanny! -Jeremy Newton



Finntroll-"Nattfodd" (Century Media)

Finntroll's Album Nattfodd looks like the normal breed of Finnish black metal and starts off with ambient doom like sounds with a man screaming in the distance. The non-metal fans might be scared off immediately, but I am a big boy and I am not afraid. After a full minute of

screaming and doom, Finntroll starts pounding out some quality black metal. But after a little over a minute of music you hear something that is very rare in black metal: A quick 2/4 beat commonly associated with Polka. There is power metal, metalcore, deathpunk, and now, black metal polka. Everyday a new invention comes into the world - Blackmetal Polka is the new plastic. The band uses a synthesizer to achieve the Polka sounds, which is a bit of cop-out. I would like to see an Accordion player gnashing about to black metal like Jason Webley does to punk. But the CD does not disappoint. As The Pogues are influenced by Irish Folk music and Sepultura is driven by Brazilian tribal drumming, Finntroll is the first Finnish metal band to exploit its Polka culture. And it works. As Megan Mundo, the Host of KDVS' weekly top ten says, "Finntroll's Nattfodd; the album that just won't go away." -Rob Roy



Intelligence-"Test/Birdcall" (S-S Records)

Lars Finburg of Seattle's The A-Frames recorded these two songs with his A-Frames partner EMPhysema, Dave from The Shins, and Dean from Unnatural Helpers. The result is two songs of lurchy, stuttering, top-shelf artpunk

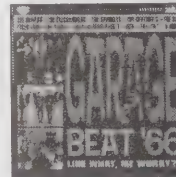
with rhythms that drive harder and stronger than anything on Lars' solo 4-track recordings on last year's "Boredom & Terror" CD. For A-Frames fans who failed to recognize the genius of the CD, I expect they will dig "Test" b/w "Birdcall" much better. Intelligence the rock band certainly rocks harder than Intelligence the solo project; this is the hardest a band can rock with non-power-riffs...a more pulverizing take on early Fall material. -Rick

Coachwhips/ Trin Tran Split 7" EP (PictureN/A)

Coachwhips/Trin Tran-"Split 7" EP" (Show & Tell)

San Francisco's foremost party-rockers record two songs, one original and one Trin Tran cover; Trin Tran, a helmeted one-man-band from Madison, WI, who simultaneously sings, plays guitar, drums, and

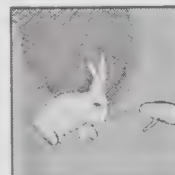
keyboards, plays one original and a Coachwhips cover. Both bands play exhilarating live performances, and this EP does a good job of capturing the energy of the bands' stage performances, especially on the blown-out pinned-VU-meter Coachwhips side. Go ahead and listen to this in your easy chair...it'll double your pulse-rate. -Rick



V/A-"Garage Beat '66 v.1 Like What, Me Worry?" (Sundazed)

If you heard the Nuggets series, enjoyed the music, and scratched your head wondering what the next logical purchase should be: Look no further. Garage Beat '66 rules! Seasoned vets of sixties garage though may

have heard many of these sides before, but I assure you that they've never sounded this great. Volume 1 highlights include the Sparkles 'Hipsville 29BC (I Need Help)' as well as tracks by the Centurys, 006, and the Fee-Fi-Four Plus 2. Pre-Public Nuisance band Moss & the Rocks make an appearance; as do Santa Clara's Mourning Reign, Salinas' E-Types, San Lorenzo's Rear Exit, and Merced's Brogues. If you find yourself at a certain Bay-area record store and you have to pick and choose from among TONS of obscure "garage" and "psych" cds: Do yourself a favor and grab volumes 1 and 3, which contain the strongest tracks, although the second one has plenty to offer. -Tim Matranga



Mae Shi, The-"Terrorbird" (5RC)

Almost like their on-the-DL "2004 Mix-Tape" promo release-which compiles 3-second snippets of 200 bands and artists as Patsy Cline and Andrew WK--L.A.'s The Mae Shi have managed to blend together so many aspects of myriad punk/indie subgenres that the

end result is as bewildering as it is compelling. It's danceable punk, but don't dare call it "dancepunk;" Q and Not U comparisons would be way offbase. It's an eclectic mix, but when Mae Shi settles into a groove, vocals shout and bleat over hyper drumbeats and a skronk barrage. Catch them live...you will be absolutely awesomed! -Rick



Animal Collective-“Sung Tongs” (Fat Cat Records)

“Sung Tongs” (FatCat Records) On their first effort for FatCat, we find Animal Collective putting their best foot forward, though perhaps not their most interesting.

Those who enjoyed “Here Comes the Indian” (Paw

Tracks) might find themselves searching for the abrasive experimentalism associated with that particular album. Those who enjoyed “Campfire Songs” EP (Catsup Plate) will most likely dig this release, also. The album starts off with Leaf House, which ends with funny flourishes of “meows” and people calling for “kitties”. The album remains pretty accessible throughout, but without really sacrificing any creativity. It has a whimsical nature (listen to the song “College”) that reminds me of some of Brian Wilson’s efforts towards the Beach Boys’ lost album- “Smile.” They use vocal harmonies and guitar patternings in a way that suggest trying to find a happy medium between pop sensibility and experimentalism. I don’t necessarily think any new ground was broken with this album, but nonetheless it makes for an enjoyable listening experience. -Jeremy Newton



Th' Losin' Streaks- “Sounds of Violence” (Slovenly Records)

With all due respect to the great Sonic Love Affair, the Losin’ Streaks are, as one local music scribe gushed, “the best rock ‘n’ roll band in Sacramento.” Following months of explosive live performances, which elicited

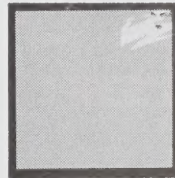
the preceding observation, the Losin’ Streaks’ debut CD, “Sounds of Violence,” re-affirms this tag with 14 songs of stripped-down, ‘60s-tinged garage punk that owes as much to the spirit of compilations like “Back From The Grave” as it does to the work of Billy Childish. The dueling guitars/vocals of Tim Foster (Trouble Makers) and Mike Farrell provide a rough-hewn/smooth contrast that is perhaps best exemplified by the full-steam-ahead stomp of the Foster-penned “If You Think” and the mod-flavored pop of the Farrell-penned “Fine Line.” An absolutely first-rate rhythm section comprised of bassist Stan Tindall (Trouble Makers) and drummer Matt K. Shrugg (Black Dahlias) is equally impressive when exercising restraint or leading the charge—Shrugg even takes over lead vocal duties on the Losin’ Streaks’ cover of the Guess Who’s “It’s My Pride.” Factor in a superb production job courtesy of Chris Woodhouse, and it’s darn near impossible not to take notice of a disc like “Sounds of Violence.” That said, the Losin’ Streaks are a live band first and foremost, one of the few with the stage presence to back-up their instrumental prowess, so investigate this record AND see them live! -Mario Solis



Feelers-“Furher’s New Miniskirt” (Death By Noise)

This is supremely trashed garagey punk from Columbus, Ohio, which holds a candle to the best of the ‘77-’83 era of American d.i.y. punk rock as heard on “Killed By Death” and “Bloodstains” compilations. If only so many record

geeks who haven’t listened to any music recorded after 1983 would hear The Feelers, they might believe it to be some long-lost lo-fi scuzzpunk nugget, and they’d honestly think it would be worth blowing \$100 on this 7-inch unlike 95% of the obscure crap that they already do blow \$100 on. C’mon, this is at least as awesome as The Shirkers or The Lubricants! -Rick



I Almost Saw God In The Metro-“Silver Dust of The Funk Age” (Cracked Egg)

I Almost Saw God In The Metro is another band that could be said to be part of the loose resurrection of early 1980s new wave, with one foot in Rock (stemming far back to Lenny Kaye’s “Nuggets” or closer to mid-90s Chicago

indie) and the other foot in Dance (of the bleepy-and-plonky-Electroclash variety). The difference, however, is that these ATLiens have it down pat. The first song on the ridiculously-titled *Silver Dust Of The Funk Age* may begin with the rather asinine lyrics “I subscribe to sensation/I imbibe the libations,” but it seems like it’s just for the feeling of being detached, and may just be taking the piss. The song has a strong Au Pairs vibe (like so many of these bands these days), and they do it well, but thankfully most of the rest of the album has more of an original sound to it. Most of this recent wash of late 1970s/early 1980s enthusiasts either aim for a messy No Wave sound or a New Order dance vision with the paranoid visions of Magazine, but these folks, although somewhat derivative in their own right, at least seem to draw from less referenced sources. The promotional material sent with the album namedrops Joy Division, and I think the album may appeal to fans, but although the keyboards sound a bit like the ones on *Closer*, they are used in a way more reminiscent of *Dazzle Ships* by Orchestral Manoeuvres in the Dark (see song 3 “Trash Can Starchild”). The vocals on the album mostly fit into the mode of a jaded, disgruntled Lou Reed bark, but some are more akin to a *Fear of Music*-era David Byrne. Although I’ve described IASGITM using only references to other bands, I don’t mean to imply they are simply the sum of their apparent influences; I just think that it’s one of the only useful ways to describe music these days (I refuse to try to convey properties of music by using Standard Rock Critic terms such as “buzzsaw guitar” or “throbbing bass”). I think *Silver Dust Of The Funk Age* is an impressive debut, and very much look forward to what they do with their talent on subsequent releases. You can put it on the box at parties for listening or for dancing, and that’s a quality I admire in a band.

11. V/A-"The Persian New Wave: Underground out of the Islamic Republic of Iran" (Tian An Men 89)
12. Sonic Love Affair- S/T (Dollar Record Records)
13. Havoc-"Our rebellion has just begun" (Punkcore)
14. Dead Moon-"Dead Ahead" (Tombstone)
15. Holland, Jolie-"Escondida" (Anti-)
16. Architecture in Helsinki-"Fingers Crossed" (Bar None)
17. Living Legends-"Damn it feels good" (up above)
18. Webley, Jason-"Only Just Beginning" (Springman)
19. Intuit- S/T (Compost)
20. Controller.Controller-"History" (Paper Bag)
21. Electro Group-"Ummo" (Omnibus)
22. Knox-"System//System" (Welfare)
23. Midlake-"Bamnan and Slivercork" (bella union)
24. Mentally Ill, the-"Gacy's place: the undiscovered corpses" (Alternative Tentacles)
25. Les Dragueurs-"Bob" (Bacle)
26. RJD2-"Since We Last Spoke" (Def Jux)
27. Advantage, The- S/T (5RC)
28. Sick Fits-"Mirror Creeps" (Big Neck)
29. V/A-"Old Enough to Know Better: 15 Years of Merge Records" (Merge)
30. Red Planet-"We Know How It Goes" (Gearhead)
31. V/A-"Psychedelic States: Illinois in the '60s, Vol. 1" (Gear fab)
32. Chance, James-"Sax Education" (Tiger Style)
33. Tracy + the Plastics-"Culture for Pigeon" (troubleman unlimited)
34. McLusky-"The Difference Between You and Me Is That I'm On Fire" (Beggars)
35. Tamion-"Let's Suffer" (ersatz audio)
36. V/A-"Thank You" (temporary residence)
37. Quantic-"Mishaps Happening" (ubiquity)
38. Battles- S/T (Monitor Records)
39. Network-"Money Money 2020" (Adeline)
40. V/A-"Garage Beat '66 v.2-Chicks are for kids" (Sundazed)
41. Lullatone-"Little Songs About Raindrops" (Audiodregs)
42. Wet Confetti-"This Is So Illegal (Do It Fast)" (self-released)
43. Comets on Fire-"Blue Cathedral" (Sub Pop)
44. V/A-"Homework #102" (Hyped 2 Death)
45. Some Action-"EP" (Gigantic Music)
46. Farris, Amy-"Anyway" (Yep Roc)
47. Flesh Eaters- "No Questions Asked" (Upsetter/Atavistic)
48. Real Tuesday Weld, The- "I, Lucifer" (Six Degrees)
49. Hair Police- "Obedience Cuts" (Freedom From)
50. Marked Men- "On the Outside" (Dirtnap)

Carpark Charlie says

how's my driving?

Signer
"The New Face of Smiling" (Carpark)

Panda Bear "Young Prayer" (Paw Tracks)

The Prefects
"Amateur Wankers" (Acute)

Ariel Pink's Haunted Graffiti
"The Doldrums" (Paw Tracks)

2005: Keith Fullerton Whitman and Greg Davis "Year Long",
Casino Versus Japan, Paw Tracks Compilation, and loads more.
Animal Collective touring North America with Black Dice this fall.
Greg Davis, Signer and Ariel Pink touring North America after Election Day.

www.carparkrecords.com www.acuterecords.com www.paw-tracks.com



51. Guthrie, Jim- "Now, More Than Ever" (Three Gut)
52. Slowblow- "Noi Albino!" (Kitchen Motors)
53. Four Eyes, the- "Rock & Role Playing" (Plastic Idols)
54. V/A- "Quagmire vol. 2 sixties punk in the USA!" (finest hour)
55. Japanther/Panthers- "Japanther Vs. Panthers" (Vice)
56. Wilco- "A ghost is born" (Nonesuch)
57. V/A- "Tunes on toxic terrain" (WFMU Music)
58. Conner- "The White Cube" (Underground Sounds Records)
59. Soviettes, The- "The Soviettes LP II" (Adeline)
60. Eagles of Death Metal- "Peace Love Death Metal" (AntAcidAudio)
61. Smith, Patti- "Trampin'" (Sony Music)
62. Concretes, The- S/T (AstralWerks)
63. Richman, Jonathan- "Not So Much To Be Loved As To Love" (Sanctuary)
64. Lismore- "We Could Connect Or We Could Not" (Cult-Hero)
65. V/A- "Feeling Zero" (Sundazed)
66. V/A- "Dark Awakening v.4" (COP Int'l)
67. Avengers- "The American in Me" (DBK Works)
68. Elliot brood- "tin type" (electro photo)
69. Govdron- "Raw Voltage" (Ersatz)
70. Thunderbirds are now!- "Another one hypnotized by..." (acutest)
71. Amp Fiddler- "Waltz of a ghetto fly" (Genuine)
72. Minus Story, the- "The captain is dead, let the drum corps dance" (Jagjaguwar)
73. Fever, The- "Red Bedroom" (Kemado)
74. Yesterday's New Quintet- "Stevie" (Stones Throw)
75. System Syn- "Premeditated" (Sector 9 Studios)
76. Tangiers- "Never bring you pleasure" (Sonic Unyon)
77. Múm- "Summer Make Good" (Fat Cat)
78. Sonics, the- "Psycho-sonic" (Big Beat)
79. HAYDEN- "ELK-LAKE SERENADE" (BADMAN)
80. Gift of Gab- "4th dimensional rocket ships going up" (Epitaph)
81. Avett Brothers, The- "Mignonette" (Ramsur)
82. Antibalas- "Who Is This America?" (Ropeadope)
83. Epica- "The Phantom Agony" (Transmission)
84. V/A- "Wantage USA's Hit Omnibus" (Wantage USA)
85. Les Sans Culottes- "Fixation Orale" (Aeronaut)
86. V/A- "Quagmire - sixties punk mysteries" (Finest hour productions)
87. Girls, The- S/T (Dirtnap)
88. Radio One- S/T (Disaster)
89. Newman, A.C.- "The Slow Wonder" (Matador)
90. Les Savy Fav- "Inches" (French Kiss)
- 90.3. Frenchmen, The- "Sorry We Ruined Your Party" (Clairecords)

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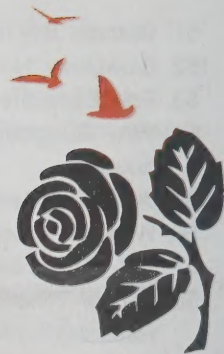



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